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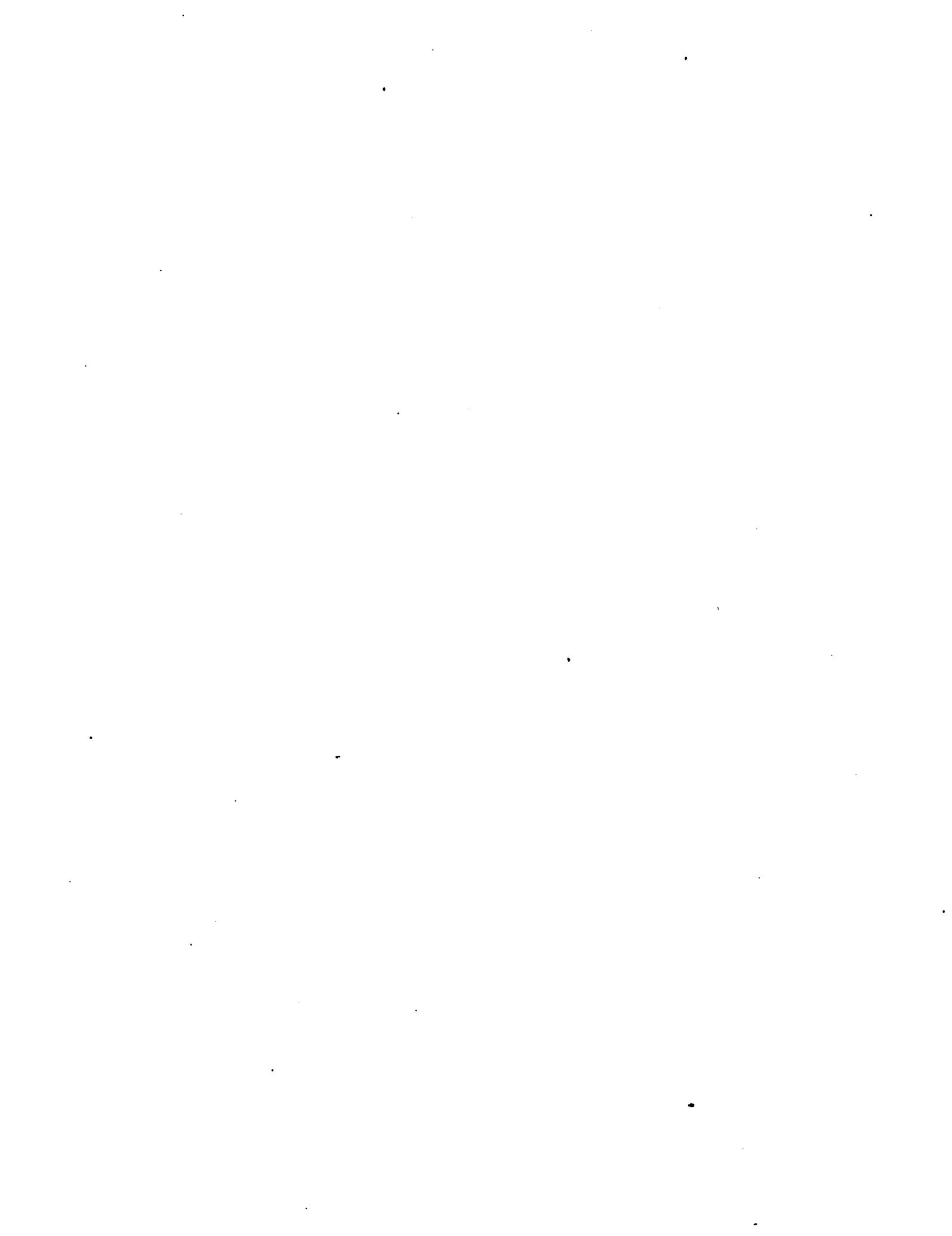


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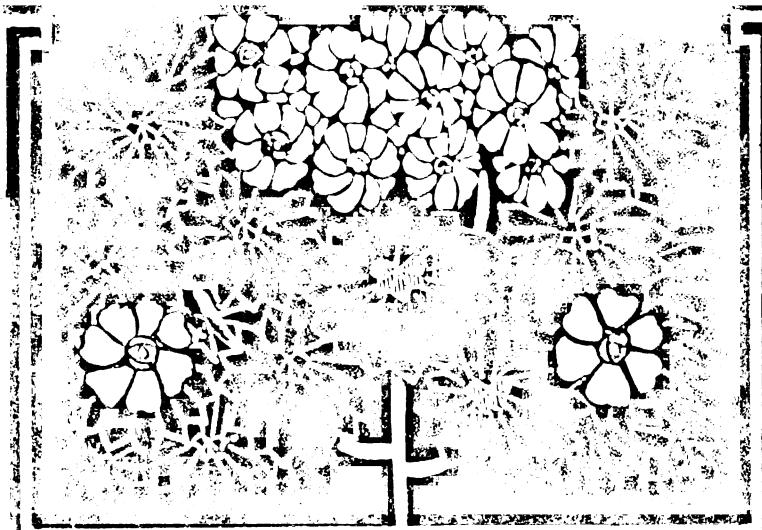
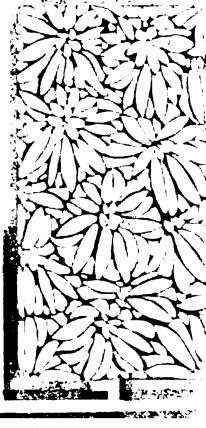
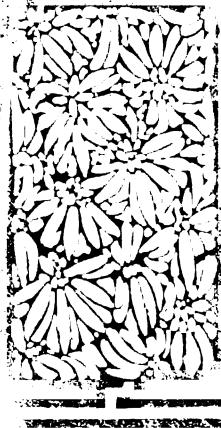
KLAW & ERLANGER'S
PRODUCTION OF



THE

GRAND MOGUL

A MUSICAL COMEDY



LYRICS BY

**FRANK
PIXLEY**

MUSIC BY
**GUSTAV
LUDERS**



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PRODUCTION OF
THE
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A MUSICAL COMEDY

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VOCAL SCORE

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THE GRAND MOGUL.

A Musical Comedy in Three Acts.

Produced under the Management of

KLAW and ERLANGER.

Book and Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

CAST OF CHARACTERS.

| | |
|--|---------------------|
| Hon. Josephus Walker, Provisional Governor of Hawaii. | JOHN DUNSMURE. |
| Lieut. Commander Newton, in command of U.S. Gunboat "Yorktown". . . | GEORGE MOORE. |
| Lofty Baldwin, an aeronaut with soaring ambitions | W. H. MACART. |
| Prof. Muggs, F. R. G. S., traveling in the interest of science | SAGER MIDGLEY. |
| Jack Marlin, skipper of the schooner "Kate Flyaway". | J. K. ADAMS. |
| Hannibal, colored body servant to Gov. Walker. | A. SEYMOUR BROWN. |
| Yu Li, celestial assistant to Baldwin | EUGENE MOULAN. |
| The Grand Mogul, ruler of the Island of Inde. | JOHN DUNSMURE. |
| Lumbago, the Mogul's Prime Minister | A. SEYMOUR BROWN. |
| Ruth Walker, daughter of Gov. Walker | MAUD LILLIAN BERRI. |
| Lola, a half-caste Kanaka girl | EDITH ST. CLAIR. |
| Dolly Muggs, daughter of Prof. Muggs. | CARRIE REYNOLDS. |
| Fuzzywudge, the Mogul's wife | PHOEBE COYNE. |
| Middy, messenger to Newton | PAULINE THORNE. |
| and | |
| G. Washington Barker, a former circus side-showman | FRANK MOULAN. |

Synopsis of Scenes.

ACT I. Grounds of the Royal Palace at Honolulu.

ACT II. Throne Room of the Grand Mogul's Palace, Island of Inde.

ACT III. Fortified Square, outside of the Grand Mogul's Palace.

The next morning.

TIME The Summer of 1898

Stage Manager

HERBERT GRESHAM.

M.W.&SONS

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5
“The Grand Mogul.”
Overture.

Tempo di marcia.

Piano.

The musical score consists of six staves of piano music. The first staff shows a steady eighth-note pattern in 8/8 time, marked 'p'. The second staff follows with a similar pattern, transitioning to a more complex rhythmic section with 'cresc.' and 'semper cresc.' markings. The third staff features a series of eighth-note chords in 2/4 time, leading to a section in 3/4 time with a dynamic 'ff'. The fourth staff continues in 2/4 time with eighth-note chords. The fifth staff shows a transition to a new section with eighth-note chords and slurs. The sixth and final staff concludes with a series of eighth-note chords and a dynamic marking 'p'.

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A page of musical notation consisting of six staves. The top two staves are for the upper voice, the bottom two for the lower voice, and the bottom two are for the piano. The music is in common time, with a key signature of one sharp (F#). Measure 1 consists of eighth-note patterns. Measure 2 begins with a piano dynamic *p*. Measure 3 features eighth-note chords. Measure 4 includes a piano dynamic *f*. Measures 5 and 6 show eighth-note patterns with some grace notes.



Andante.

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *f rit.*, *p dolce.*



Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note chords. Dynamic: *accel.*

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note chords. Dynamics: *f*, *p dolce.*

Tempo di Valse.*Tempo di Valse.*

9

The musical score consists of six staves of music for two voices: Treble (Soprano) and Bass (Cello/Bassoon). The music is in common time and G major. The notation includes various note heads (solid, hollow, and cross), rests, and dynamic markings such as *ff*, *f*, *p*, and *p rit.*. The vocal parts are separated by a brace, and the bass part is positioned below the vocal line.

Allegretto ma non troppo.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs.

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Moderato.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures in G major and A major. The top staff shows a treble clef and a key signature of one sharp. The second staff shows a bass clef and a key signature of one sharp. The third staff shows a treble clef and a key signature of one sharp. The fourth staff shows a bass clef and a key signature of one sharp. The fifth staff shows a treble clef and a key signature of one sharp. The sixth staff shows a bass clef and a key signature of one sharp. The music includes various note heads, stems, and rests, as well as dynamic markings like 'p' and 'f'. Measures 1-3 are in G major, measures 4-6 are in A major, and measures 7-8 return to G major.

Tempo di marcia.

M.W.& SONS 7692

14

15

16

17

18

19

Molto vivace.

ACT I.

No 1.

Opening Chorus.

A ENSEMBLE "Gently Through The Palms."
 B-SOLO Lola "Honolulu."
 C-Entrance of Governor.
 D-SOLO Governor "Annexation."

Piano.

Allegretto.

CHORUS.

Gent - ly through the palms the breeze is blow - ing —

Gent - ly through the palms the breeze is blow - ing —

With the warmth of love our hearts are glow - ing, —

With the warmth of love our hearts are glow - ing, —

Life with hap - pi - ness is o - ver - flow - ing —

Life with hap - pi - ness is o - ver - flow - ing —

Ev' - ry care we've ban - ished far a - way.

Ev' - ry care we've ban - ished far a - way.

p

Soft - ly blue the skies a - bove are smil - ing,

Soft - ly blue the skies a - bove are smil - ing,

Sweet with flow'r's the fields are bright and gay,

Sweet with flow'r's the fields are bright and gay,

Nature o - pens wide her arms ap - peal - ing,

Nature o - pens wide her arms ap - peal - ing,

All her charms to us at once re - veal - ing.

All her charms to us at once re - veal - ing.

Let us voice the joy we now are feel - ing,

Let us voice the joy we now are feel - ing,

rit.

Love a - lone is King to day.

Love a - lone is King to day.

f

p

2

B“Honolulu.”
Lola.

Moderato.

LOLA.

My queen of isles where nat-ure smiles And

Piano *p* *p*

life's a last-ing dream, Hon - o - lu - lu, Where

Lu - Lu - Lu!

Lu - Lu - Lu!

trou - bles cease, where all is peace And love a - lone sup - reme, Hon - o -

lu - lu , No thought of care can en - ter there, No

p
Lu - Lu - Lu!

p
Lu - Lu - Lu!

storms be - dim the skies, Hon - o - lu - lu.

Lu - Lu -

Lu - Lu -

For thee I yearn, to thee I turn, My

Lu!

Lu!

cresc.

rit.

earth-ly par - a - dise, Hon - o - lu - lu Ah! Hon - o -

Lu Lu Lu —————

Ah, Lu Lu Lu!

Ah, Lu Lu Lu!

lu - lu, — Fain I would woo you, — Love me what-

p

ev - er you do, — My heart is true blue. — To you and

s

on - ly you I will be ev - er true, —

— For you're the on - ly one, my Hon - o - lu - lu - lu.

Ah! Hon - o - lu - lu, — Fain I would woo you, —
 Ah! Hon - o - lu - lu, — Fain I would woo you, —

— Love me what - ev - er you do, My heart is true blue. —
 — Love me what - ev - er you do, My heart is true blue. —

To you and on - ly you I will be ev - er true,—

To you and on ly you I will be ev - er true,—

To you and on ly you I will be ev - er true,—

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

— For you're the on - ly one, my Hon - o - lu - lu - lu.

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

C-Entrance of Governor.

Listesso tempo.

Piano.

A - lo - ha! A -
A - lo - ha! A -

f *p*

lo - ha! Pray ac-cept from one and all con - grat - u - la - tions.
lo - ha! Pray ac-cept from one and all con - grat - u - la - tions.

GOVERNOR.

I thank you

A - lo - ha! lo - ha!

A - lo - ha! A - lo - ha!

for these words of cheer And bid you

all a heart - y wel - come here. You

29
D "ANNEXATION."

Governor.

Tempo di Marcia

now are part and par cel of the migh-ty U. S. A. The

robusto.

stars and stripes are hoist ed And the flag is here to stay. Your

skin my be of choco-late hue, But you've no cause to rue it If

you act right we'll treat you white, If not we'll make you do it. Your

Un - cle Sam will use you well, He'll not at - tempt to "do" you; But

rit.

if you try to play him false You'll get what's com - ing

rit.

Tempo di Valse.

a tempo.

to you. — An - nex - a - tion, An - nex - a - tion,

a tempo.

It means life for these gems of the sea, — Where the

p

surf is a soft whispered "yes" — And the breeze like a

mother's ca - ress. — An - nex - a - tion, An - nex - a - tion,

Face the world'neath the flag of the free, — An - nex - a - tion,

An - nex - a - tion, Hail the Queen of the sun - set sea.

LOLA.

CHORUS.

An-nex - a - tion, An-nex - a - tion, It means life for these
 An - nex - a - tion, An - nex - a - tion, It means life for these
 An - nex - a - tion, An - nex - a - tion, It means life for these

gems of the sea, Where the surf is a soft whispered "yes!" And the
 gems of the sea, Where the surf is a soft whisp-ered "yes!" And the
 gems of the sea, Where the surf is a soft whisp-ered "yes!" And the

breeze like a moth-er's ca - ress. An-nex - a - tion, An-nex -
 breeze like a moth-er's ca - ress. An-nex - a - tion, An-nex -
 breeze like a moth-er's ca - ress. An-nex - a - tion, An-nex -

GOVERNOR.

a - tion! Face the world heath the flag of the free! An-nex - a - tion!
 a - tion! Face the world heath the flag of the free! An-nex - a - tion!
 a - tion! Face the world heath the flag of the free! An-nex - a - tion!

rit.

An - nex - a - tion! Hail the queen of the sun - set sea.
 An - nex - a - tion! Hail the queen of the sun - set sea.
 An - nex - a - tion! Hail the queen of the sun - set sea.

Presto.

rit.

3524
No. 2.

35

Help Yourself.

Hannibal

Allegretto.

A musical score for two parts: Vocal and Piano. The vocal part starts with a rest followed by a melodic line. The piano part begins with a dynamic of *mf*. The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords.

Said
I

The vocal part continues with a melodic line. The piano part provides harmonic support with eighth-note chords. The vocal line includes lyrics: "Par - son Jones when he preached last night: Let me this truth im - press, Don't cer - tainly think that old Par - son Jones has used me mighty nice, He's".

Par - son Jones when he preached last night: Let me this truth im - press, Don't
cer - tainly think that old Par - son Jones has used me mighty nice, He's

The vocal part continues with a melodic line. The piano part provides harmonic support with eighth-note chords. The vocal line includes lyrics: "id - ly wait for the gifts of fate If you hope to win suc - cess. If you
most de - vot there can be no doubt, And he gives such good ad - vice. When_".

id - ly wait for the gifts of fate If you hope to win suc - cess.
most de - vot there can be no doubt, And he gives such good ad - vice. If you
When_

mope a-bout, there can be no doubt You'll be laid up-on the shelf; Don't
I was go-ing— home last-night A pul-let I chanced to see, It was

wait for others to boost you up, Sail in and help your-self.
roost-ing high in my neighbor's coop, But that text seemed meant for me.

Meno mosso.
REFRAIN.

Help yourself, my honey, help your-self, For ev'- ry-thing you want is up to
mp

you; What's the use of wait-ing; It's a waste of time de-bat-ing, When you

know ex-act- ly what you want to do. You'll nev- er get a sin-gle bit of
 aid From a fai- ry or a gob- lin or an elf, Don't im-
 ag - ine an - y "hoo - doo" can af - fect a thing that you do, So
 help your-self, my hon - ey, Help your - self!

Entrance and Song.

NO 4.

A. ENSEMBLE Lola, Baldwin and Chorus of Kanakas.
 "What Do You Mean?"
 B. SOLO "I'm The Only One Of My Kind."

Allegro.

Piano.

The musical score consists of six staves of music. The top three staves are for the piano, showing treble and bass clef staves with various dynamics like *f* and *p*, and rhythmic patterns. The bottom three staves are for the solo voice, labeled 'LOLA'. The first two staves of the vocal part show the lyrics 'LOLA Enters.' and 'LOLA.' above the notes. The third staff shows the lyrics 'What do you mean? _____ Stand back I' with a dynamic *ff*. The piano accompaniment continues throughout the vocal parts.

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say _____ And let this stranger have at least fair play.

CHORUS.

He is a rob-ber and a
He is a rob-ber and a

f

Stand back and let him have fair play.

thief! The rogue shall quick-ly come to
thief! The rogue shall quick-ly come to

Stand back a mo - ment, back I say!

grief!

grief!

The ras - cal shall have speed - y
The ras - cal shall have speed - y

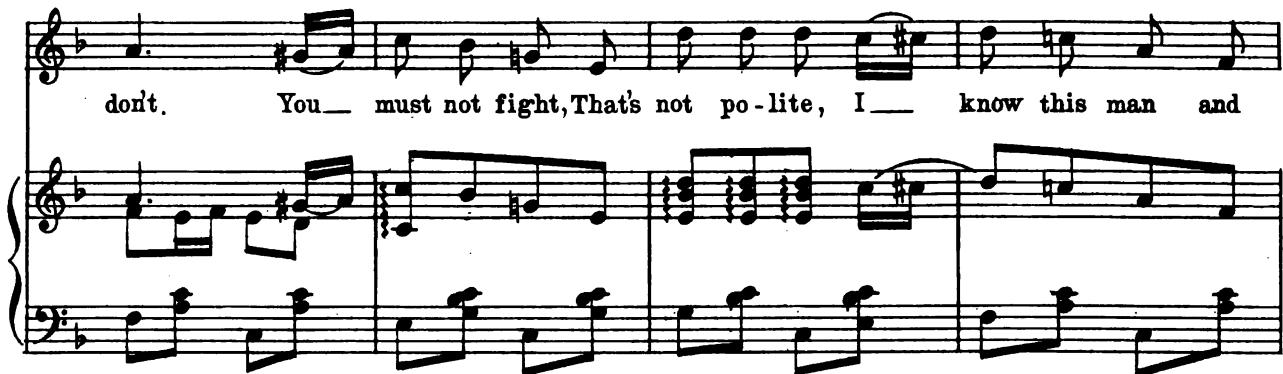
jus - tice, We'll make it brief. Down with the rogue who tried to
jus - tice, We'll make it brief. Down with the rogue who tried to

rob us, Down with the thief.
rob us, Down with the thief.

BALDWIN.

Allegretto grazioso.

Make no mis-take, Good counsel take, You'll rue it if you


don't. You must not fight, That's not po-lite, I know this man and


BARKER.

he's all right! Nay! chide them not, Their talk's all rot, It fills me with sur-


prise, 'Twill all be plain When I ex-plain, Then they'll a - pol - o -


gize.

Ha, ha, ha, ha, ha! Just think of that! Denies it flat And
Ha, ha, ha, ha, ha! Just think of that! Denies it flat And

f

says that we are wrong, 'Twont do at all, His words we call A
says that we are wrong, 'Twont do at all, His words we call A

f

case of mon-u-men-tal gall. Up-on our word It's most ab-surd, This
case of mon-u-men-tal gall. Up-on our word It's most ab-surd, This

joke has gone too far, It's past belief If you're no thief Just
joke has gone too far, It's past belief If you're no thief Just

BARKER.

One mo-moment pray! Don't
tell us what you are.
tell us what you are.

rit.

get too gay! Just take this friendly tip! A - pol - o-gize and skip!

rit.

I'm The Only One Of My Kind.

B Solo - Barker.

Moderato.

When you talk of Shalma-ne zar, Bo - na - parte and Ju - lius Cae-sar And the
I'll ad - mit the Czar of Rus-sia, And the chap who gov - erns Prus-sia Must be

Piano.

oth - er pass - ing he - roes of a day,
rath - er clev - er fel - low in. their way! Re - col
Ku - ro -

lect a lit - tle lat - er, There's an - oth - er fel - low great- er, Who is
pot - kin and Ku - ro - ki, Ga - ri - bal - di and Von Molt - ke, All de -

bound to make their lau - rels fade a - way; A - lex - and - er left a re - cord Which was
serve a pass - ing men - tion so they say. Will - iam Tell was quite a he - ro And I've

just a trif - le check - ered, Mark An - tho - ny was doped by Cle - o's
heard that Mis - ter Ne - ro On the vi - o - lin was al - ways up in

charms. Al - though his - to - ry may doubt it, if you'd
"G." And they speak well of the Kais - er But a

know the truth a - bout it, When com - pared with me They're mere - ly false a -
care - ful an - a - ly - zer Must ac - know - ledge that they can't com - pare with

Tempo di marcia.

alarms
me!

When you talk of hu - man great - ness bear in

mind I'm the on - ly one, the rest are way be -

hind. No one else is e - ven in it For a

sol - i - ta - ry min - u - te, I'm the on - ly liv - ing spe - cies of my

LOLA.

kind. When you talk of hu-man great-ness bear in mind He's the

When you talk of hu-man great-ness bear in mind He's the

CHORUS.

When you talk of hu-man great-ness bear in mind He's the

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

BARKER.

sol - i - ta - ry min - u - te, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly, I'm the
 sol - i - ta - ry min - u - te, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,
 sol - i - ta - ry min - u - te, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,

on - ly, on - ly, on - ly, on - ly, on - ly, I'm the on - ly one of my kind.
 He's the on - ly one of his kind.
 He's the on - ly one of his kind.

DANCE.

Nº 5.

48
Aloha.
(I Love You.)

Andantino quasi moderato.

Piano.

The musical score consists of five systems of music. System 1: Piano accompaniment in common time, key of C minor (two sharps). The left hand plays sustained notes, and the right hand provides harmonic support. Dynamics include *p* and *f*. System 2: Vocal part in common time, key of C minor. The lyrics are "Lit-tle Lit-tle". System 3: Continuation of the piano accompaniment. System 4: Vocal part in common time, key of C major (one sharp). The lyrics are "sweet-heart, a - las, I now must leave you, But". System 5: Continuation of the piano accompaniment.

sun - shine will sure - ly fol - low rain. Though our
 sun - shine will sure - ly fol - low rain. Though our
 sun - shine will sure - ly fol - low rain. Though our

part - ing to - day I know will grieve you, Still our
 part - ing to - day I know will grieve you, Still our

path - ways bye - and - bye will meet a - gain. Good -
 path - ways bye - and - bye will meet a - gain. Good -

bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re .
 bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re .

strain — One fond em - brace, One kiss be - fore we part, Be
 strain — One fond em - brace, One kiss be - fore we part, Be

true un - til we meet a - gain. A

true un - til we meet a - gain. A

rit.

Molto espressivo. Male Quartette.

lo - ha! A - lo - ha! I love you! Ha - wa - ii My queen of the

sea These fai - ry isles Where na - ture smiles Are

dear - er than E - den to me . . . Though far, far a - way I may

wan - der My thoughts where - 'er I roam, Of

you grow ev - er fond - er, Bless - ed land which my heart calls "home"! —

ad lib.

3535
No 5.

Bye and Bye.

Newton.

Moderato.

NEWTON.

What if the day be dark and
I know what-ev - er may be -

Piano.

molto espress.

drea ry, What if the skies be dull and
tide me, Al though to - day fate whis - pers

grey, What if the soul be sad and wear - y, The
wait! Some day you'll take your place be - side me, And

dark-est hour pre - cedes the day.
so I yield with heart e - late.

Be - hind the clouds the sun is
I'll waste no hour in vain re-

The music consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef and a common time signature. There is a dynamic marking 'f' at the beginning of the second measure of the bass staff.

shin - ing, A - bove them is the clear blue
pin - ing, No fond re - gret shall cause a

The music consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef and a common time signature. There is a dynamic marking 'f' at the beginning of the second measure of the bass staff.

sky, And each one has a sil - ver lin - ing, A
sigh, Some - where the sun is al ways shin - ing, 'Twill

The music consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef and a common time signature. There are dynamic markings 'f' and 'p' in the first measure of the bass staff.

Tempo di Valse.

pledge of sun - shine bye and bye
shine for us, dear, bye and bye .

The music consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef and a common time signature. There are dynamic markings 'f' and 'p' in the first measure of the bass staff.

Bye and bye _____ bye and bye _____ Ev' ry

cloud will pass a - way, _____ And the skies will for -
cresc.

ev - er be blue _____ When you whis - per "I

love on - ly you!" _____ Till the stars _____ cease to

shine, Love shall rule, Love di - vine;

— Ev'-ry heart beat shall tell you, I love you, When at

last you're mine, all mine!

pianissimo

My Hula-Hula Girl.

NO 7.

DUET AND CHORUS.

Barker, Lola and Hula-Hula Girls.

Moderato.

Moderato.

BARKER. I
LOLA. Don't

know a dain - ty maid-en, With cheeks of ol - ive hue, Whose
think that she's au - da - cious, In danc - ing or in song, At

lips are hon - ey lad - en, Whose love is al - ways true. Her
heart she's not flir - ta - tious, She knows no thought of wrong. A

dark eyes soft and ten - der
child of na - ture mere - ly Have set my head a -
A sweet un - pol - ished

whirl, My whole heart I sur - ren - der To my
pearl, No maid loves more sin - cere - ly Than the

cresc.

Hu - la Hu - la girl. I know that she is mine a -
Hu - la Hu - la girl. Be - lieve me she is yours a -

p *rit.*

Both.

lone — And some day she will be my own — My own true
lone — And some day she will be your own —

REFRAIN. (with Chorus, girls.)

sweet-heart, I'm lone ly with - out you, My Hu - la

Hu - la girl, — I long for you. Till time is

end - ed I nev - er will doubt you, My Hu - la

Hu - la girl, — I know you're true, To prove how

fond - ly, how tru - ly I love you, Sweet Ho - no -


 lu - lu maid, What can I do? By all the an - gels in


 hea - ven a - bove you. My lit - tle Hu - la Hu - la


 girl, I love but you! My own true you! v


Nº 8.

Finale I.

Tempo di Marcia.

Piano. Drums.

The musical score consists of six staves of music for piano and drums. The piano part is written in two staves: treble and bass. The drums provide rhythmic support. The music is in 2/4 time, A major (three sharps). Dynamic markings include > and f. The score is titled "Tempo di Marcia." and "Finale I."

Allegretto grazioso.

NEWTON.

The bu - gle call is for-ward all at

f

once we must o - obey, From peace-ful life to scenes of strife, We

quick-ly march a - way. We face our fate with hearts e - late And pulses beat - ing

rit.

high. We glad-ly go, though well we know That now all must do or

rit.

die.

TEN. f
We gladly go, though well we know, we know That now we all must

BASS. f
a tempo.

GOVERNOR.
rit.
I wish good luck to one and all. Now re -
do or die!

Marziale ben marcato.

rit.
mf a tempo.

mem - ber ev - 'ry one what - e'er you do, That the



vic - to - ry* de - pends a - lone on you. Each of



you per - haps may win shoul-der straps, Last - ing



hon . or al - ways crowns the brave and true. _____

We'll re -

mem-ber ev - 'ry one whate'er we do, That world will al - ways

watch the boys in blue. Each of us per-haps may win

NEWTON.

ff rit.

Lasting hon-or always crowns the brave and true!

GOVERNOR.

ff rit.

Lasting hon-or always crowns the brave and true!

shoulder straps,

Lasting hon-or al-ways crowns the brave and true !

Moderato grazioso.
BARKER.

66

Don't lag be-hind, Please bear in mind, Please bear in mind.

My big bal - loon Will go up soon,

Costs but a song, Come righta-long, You can't go wrong.

Straight for the moon We'll go up soon In my bal-

RUTH.

NEWTON.

BARKER.

CHORUS.

f

Don't lag behind, Please bear in mind, Please bear in

Don't lag behind, Please bear in mind, Please bear in

loon. Don't lag behind, Please bear in mind, Please bear in

Don't lag be-hind, Please bear in mind, Please bear in mind His big bal-

Don't lag be-hind, Please bear in mind, His big bal-

f

mind His big bal-loon Will go up soon.

mind His big bal-loon Will go up soon.

mind My big bal-loon Will go up soon.

loon, His big bal-loon Will go up soon. Straight for the moon Will go up soon. Costs but a
loon, His big bal-loon Will go up soon.

f

Costs but a song, Come right a-long, You can't go wrong Straight for the
 Costs but a song, Come right a-long, You can't go wrong.
 Costs but a song, Come right a-long, You can't go wrong.
 song, Come right a - long, Come right a - long, You can't go wrong. Straight for the
 Costs but a song, Come right a-long, You can't go wrong.

rit. cresc. RUTH.
 moon We'll go up soon, Straight for the moon Well go up soon. Though
 Straight for the moon We'll go up soon, We'll go up soon.
 Straight for the moon We'll go up soon, We'll go up soon.
 moon We'll go up soon, Straight for the moon Well go up soon.
 Straight for the moon We'll go up soon, We'll go up soon.
rit.

Andantino.

now our hearts are sad with griev-ing, We can - not ask that you should

stay; Though home and friends be - hind you're leav - ing, Our

fond - est hopes you bear a - way. Where - 'er the call of du - ty

leads you May fick - le fate prove ev - er kind, Go

forth because your country needs you, And win for those you leave be - hind. And win for

cresc.

Cadenza.

those you leave be - hind. For your

Tempo di Valse.

sweet - hearts fair you must do and dare, You must fight for them - a-

mp

lone. While this flag shall wave be - bold and brave our

rit.

hearts are all your own.

a tempo.

For our sweet-hearts fair We will
For our sweet-hearts fair We will

rit.

ff a tempo.

We will fight for them a lone. While this

do and dare, We will fight for them a lone.

do and dare, We will fight fer them a lone.

molto rit.

20.

flag shall wave Be— bold and brave Our
NEWTON.

While this flag— shall— wave— Our

Our—

While this flag— shall wave shall— wave— Our

ff

hearts are all— your own!

ff

Moderato.
NEWTON.

This emb - lem of our coun - try's glo - ry

f

By trai - tors ne'er shall be pro - faned,

fz

When peace shall end this con - flict gor - ry Well

bring it back to you un - stained. Hats

Tempo di marcia.

off! to old Glo - ry, The Grand Old Flag, No fur - ther in - cen-tive we

mf

need, Though trai-tors may rend it Till deathwe'll de - fend it, We'll

go where-so - e'er it may lead. This ban - ner we'll fol - low through

shot and shell, Dis - hon - or it nev - er shall know, Our

ranks may be shattered, But to the last man, Our flag shall go straight to the

foe.

Hur-rah! Hur-rah! Hur-rah for the flag we

Hur-rah! Hur-rah! Hur-rah for the flag we

love! Hur-rah! Hur-rah! Hur-rah for the flag we

NEWTON.

When the bu - gle sounds the call "to arms" A - way we go,

love!

love!

ff

We nev - er qua - ver, We nev - er wa - ver,

We a - ban-don peace with all its charms to fight the foe,

To fame and glo - ry a - way we go.

TEN.
When the bu - gle sounds the call "to arms" A - way we go.

BASS.

TEN.
When the bu - gle sounds the call "to arms" A - way we go.

BASS.

We nev - er qua - ver,

We a - ban - don peace with all its charms to
fight the foe, To fame and glo - ry

GOVERNOR WITH BASSES.

For
For
A - way we go.

home and na - tive land U -

home and na - tive land U -

ni - ted firm we stand, The

ni - ted firm we stand, The

Stars and Stripes float o'er us And

Stars and Stripes float o'er us And

We de - fy all foes, Our hearts _____

foe - men we de - fy, We swear by

foe - men we de - fy, We swear by

foe - men we de - fy, We swear by

— are beat-ing high, We'll win the day or

grand old glo - ry And well win the day or

grand old glo - ry And well win the day or

grand old glo - ry We'll win the day or

1

die! _____

die! _____

die!

For

For

die!

2

die! _____

die! _____

die!

die!

die!

W.M.

ACT II.

Nº 8.

Opening.

Andante.

Piano

f Wood.

fz express.

pp

espress. *p*

ff

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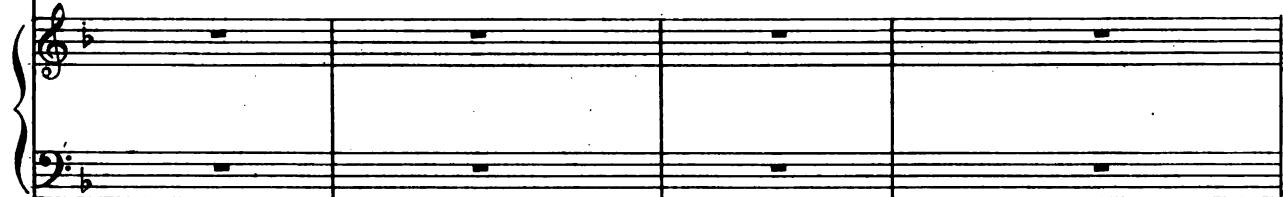


FUZZIWUDGE.
SOP. & ALTO.

TEN.

Hear us — oh great Buddha! — Hear us — oh great Buddha!

BASS.



Budd - hal Budd - ha! Send our
 Budd - hal Budd - ha! Send our



Mogul back to rule o'er us. Low-ly, low-ly

Mogul back to rule o'er us. Low-ly, low-ly

we bow be- fore thee now. Hear us most mighty one!

we bow be- fore thee now. Hear us now,

Now let thy will be done!

Low we bow!

curtain.

Hear us;— oh great Buddha!— Hear us,— oh great Buddha!

Budd - ha! Budd - ha! Send our Mo - gul

Budd - ha! Budd - ha! Send our Mo - gul

back to rule o'er us. Low - ly, low - ly we bow be -

back to rule o'er us. Low - ly, low - ly we bow be -

fore thee now. *p* Hear us most mighty one, Now let thy will be
 fore thee now. Hear us now, Low we

espress.

done! Send a rul - er Great Budd-hal to bless this land. Pray re -
espress. bow! Send a rul - er Great Budd-hal to bless this land. Pray re -
espress.

store in safe - ty our Mo - gul Grand! Buddha,
 store in safe - ty our Mo - gul Grand! Buddha,
p

Enter LUMBAGO.

Musical score for the first section of the song 'Enter LUMBAGO.' The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music is in common time. The lyrics 'hear!' and 'Buddha,' are repeated in each measure. The vocal line is supported by a piano accompaniment. The piano part features eighth-note chords and a sustained note with a fermata. The dynamic 'sfz' (sforzando) is indicated above the piano staff.

LUMBAGO. Moderato.

Musical score for the second section of the song 'Enter LUMBAGO.' The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time. The lyrics 'You mourn the miss - ing Mo - gul all in vain!' are sung. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Musical score for the third section of the song 'Enter LUMBAGO.' The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time. The lyrics 'Pray list - en and the rea - son I'll ex - rit.' are sung. The piano accompaniment includes eighth-note chords and a ritardando (rit.) marking.

§Allegretto.

plain. The As the

Mo - gul whom we all a - dore, Most sad - ly has be - reft us! He
Mo - gul's min - is - ter of state And con - fi-den-tial va - let, This

feared he'd hear the can-nons roar, And so skipped out and left us! The
bit of gos-sip I re-late, Has pleased at least one pa - late! But

track-less jun-gles lured him hence And it strikes a rank out - sid - er That
nev - er more will hu - man eye See__ him be-yond a question, Un -

long ere this, he or - na - ments The in - side of a ti - ger.
 less some Ben-gal beast shall die Of chronic in - di - ges - tion.

Ah!
 Let's

Ah!
 Let's

f

long ere this, he
 hope some Ben - gal or - na - ments The in - side of a ti - ger.
 beast may die Of chronic in - di -

long ere this, he
 hope some Ben - gal or - na - ments The in - side of a ti - ger.
 beast may die Of chronic in - di -

D.S.

1 *2*

3

2

Un - less some Ben-gal beast may die Of chronic in - di - ges-tion. Un -
ges-tion. Let's hope some Ben-gal beast may die Of chronic in - di - ges-tion. Let's
ges-tion. Let's hope some Ben-gal beast may die Of chronic in - di - ges-tion. Let's

less some Bengal beast may die Of chronic in - di - ges - tion.
hope some Bengal beast may die Of chronic in - di - ges - tion.
hope some Bengal beast may die Of chronic in - di - ges - tion.

rit. *cresc.* *f*

FUZZIWUDGE. *Moderato.*

Its plain to me that we should seek some sign, _____ By

LUMBAGO.

which to learn great Buddha's will di - vine. _____ Why should we wait to

bother with the gods? _____ I'll take the place my - self, So what's the

odds.

Oh, no, no, no! That must not be.

You are no rul-er more than we.

no! That must not be. You are no

You are no rul-er more than we!

rul-er more than we! You are no rul-er more than we!

LUMBAGO.

Ask Budd-ha then to send a rul- er of his own,

sempre cresc.

— But if he fail you now I'll claim this throne.

cresc.

FUZZIWUDGE.

To be it then, — Well make the

test, — The God's shall show us what is

rit.

sfz rit.

p

Andante.

LUMBAGO with Basses.

FUZZIWUDGE with Altos.

95

best.

Budd - ha — Let thy will be done!

Budd - ha — Let thy will be done!

Andante.

p

Send us a rul - er from the sun!

Send us a rul - er from the sun!

Send us _____ Oh, most mighty one! A

Send us _____ Oh, most mighty onel A

rul - er _____ from the sun! 12

rul - er _____ from the sun! 12

Allegro.

8va



Moderato.

ff All hail most mighty one! Child of the earth and sun!
ff All hail most mighty one! Child of the earth and sun!



Now let thy will be done! Speak, we o - bey!
 Now let thy will be done! Speak, we o - bey!



The Military Man.

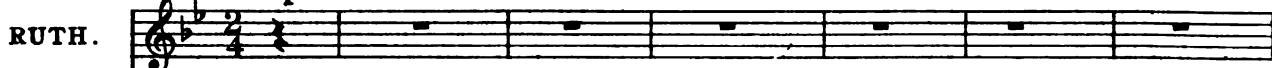
Nº 9.

Ruth and Male Chorus.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS

Tempo di Marcia.



Piano.

If you turn the mus - ty pag - es of the his - to - ry of
Ev' - ry mil - i - ta - ry fel - low dressed in blue or red or

ag - es to de - ter-mine who the her - oes were of old. _____ The first
yel - low al - ways un - i - form-ly wins where'er he goes. _____ While the

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thing you will dis - cov - er is that each suc - cess - ful lov - er was a
 or - di - na - ry chap - pie meets a fate that's most un - hap - py for the

mil - i - ta - ry man a war - rior bold. Now the
 mod - ern man is measured by his clothes. When the
 TEN.
 BASS.

man of balls and pow - der toots his trum - pet ev - en loud - er Though he's
 call to arms is sound - ed and the en - e - my's sur - round - ed The a

quite a peace-ful he - ro so to speak, _____ For the balls he rath-er
 chieve-ment neith-er star-tles nor a - larms, _____ For the cap-tor and the
 TEN.

BASS.

fan - cies are the ones at which he dan - ces And he likes the smell of
 cap-tured are both e - qual - ly en - rap-tured When the en - e - my's sur -
rit.

a tempo.

pow - der on the cheek. _____ The mil - i - ta - ry
 round - ed by the arms. _____

a tempo.

man on par-ad-e is a won - der-ful sight, _____ The

A won - der-ful sight

heart of ev' - ry maid - en he fills with a rare de - light _____

He

War may bring him hon - ors glor - ious But at home he's
cap - tures her quite

most vic-tor-iouſ For in fact he'd much rath er flirt than to fight _____

You're per-fect-ly

Tra la la la la la la,

right The mil-i-ta-ry man on par-ad e is a

p

Tra la la la la la la, la la la la la la la la

stir- ing sight The heart of ev-ry

won-der-ful sight

la,
 Tra la la la la la la la,
 maid-en he fills with a rare de - light
 He cap-tures her quite

f

la la

Ah! Ah!

War may bring him hon - ors glor - ious But at home he's

— la la la la la Ah! rath-er flirt than
 — for in fact he'd much rath-er flirt than
 most vic-tor - ious for in fact he'd much rath-er flirt than

fight. 1. fight. 2. fight.
 fight. 1. fight. 2. fight.
 fight, you're per-fect - ly right. The right.

Cupid's Private Code.

Dolly.

No. 11.
3539

Allegretto.



It does - n't real - ly mat - ter if a maid-en's eyes are blue, Or
There's a sort of si - lent language which all lov - ers un - der-stand, A



ha - zel, black, or brown, or mod - est gray, When
pri - vate code that's on - ly used by two, They



she un - masks her bat - ter - ies, and turns those eyes on you, It's
tell the same old sto - ry with a pres - sure of the hand, And



won - der - ful how much a glance can say.
strange to say they nev - er miss a cue.

She
A

nced not speak a sin - gle word, one look will quite suf - fice!
droo - ping eye, a rog - uish smile, a blush, a wink, a sigh.

Per -
A

sua - sive el - o - quence is of - ten dumb.
nod or just a move - ment of the thumb.

Some -
You'll

times a wink has power e - nough to melt a heart of ice, When the
not mis - take that mes - sage, can - not do it if you try, It's the

mys - tic code of Cu - pid sig - nals "come!"
 mys - tic code of Cu - pid say - ing "come!"

 Come, Come, Come! But this is just be-tween us, keep it
grazioso.

 mum! It's just a qui - et game for two! I'm

 play-ing it a - lone with you, Come on I'll show you what to do.

Come! Come! Come!

Come! Come! Come! I am

lone - ly and I'm look - ing for a chum! I

think be - yond the slight-est doubt You're just the sweet-est thing that's out, So

if you know what you're a - bout

1 2

Come,Come,Come!

Come,Come,Come!

Nestle By My Side.

NO 11.

Ruth, Barker and Chorus.

Allegretto grazioso.

Piano.

BARKER. A pink shirt waist and e
 RUTH. The pink shirt waist and the
 BARKER. A man - ly chap and a

plain white vest In a laun - dry met one day, Yet /
 plain white vest That night lay heart to heart, But the /
 fair young maid On the beach sit side by side, So /

not one word from them was heard Though side by side they
 laun - dry man's un feel - ing plans Next morn forced them a -
 tight they squeeze that the small - est breeze Could not those two di -

lay, But late that night when the stars peeped out And the
 part, At eith - er end of a long clothes line In the
 vide! The waist and thevest have at last found rest On the

pale moon looked down cold - ly; Some how that waist be -
 breeze they flut-tered mad - ly; Thought'was all in vain yet the
 waves the moon-beams glis-ten! Now the maid and the swain sing that

came mis - placed When the white vest whispered bold - ly:
same re - train Ev'ry hour they whispered sad - ly:
old re - train While the vest and the shirtwaist list - en

rit.

REFRAIN. BOTH.

Come and nes-tle close - ly by my side, Tell me you are all my
a tempo.

own! Friend-ly shades of night your blush - es hide!

Leave me not to pine a - lone. Let me fold you fond - ly
p

in my arms, Let me steal a kiss or two,

Come and nes - tie close - ly by my side, For I love you.

Come and nes - tie close - ly by my side, Tell me you are all my

CHORUS.

Come and nes - tie close - ly by my side, Tell me you are all my

own! Friend - ly shades of night your
 own! Friend - ly shades of night your

blush - es hide! Leave me not to pine a -
 bush - es hide! Leave me not to pine a -

lone. Let me fold you fond - ly
 lone. Let me fold you fond - ly

in my arms,
in my arms,

Let me steal a kiss or
Let me steal a kiss or

two!
two!

Come and nes - tle close - ly
Come and nes - tle close - ly

by my side, For
by my side, For

I love you!
I love you!

Finale II.

Nº 12.

Tempo di Marcia.

Piano.

TENORS.
BASSES.

CHORUS.

With one ac-cord most joy-ous-ly Each loy-al voice we

mf

raise To greet our ruler great and good with loud tri-umph-al praise. What

p

glad - ness to be - hold a - gain The monarch we a - dore. Now may he reign up-

on this throne for ev - er more! Now may he reign The

Monarch we a - dore, The Mon - arch we a - dore.

Long may he reign The Monarch we a - dore Re - turn-ing for ex - ile to

f

leave us nev - er - more. With one ac - cord each loy . al voice we

f

raise So let one and all re - joyce to sing his praise.

mf

ENTER GIRLS.

SOP. & ALTO.

Now Bud - dha sends us back a - gain Our Mo - gul good and

great! For weeks in sor - row and in pain We've mourned his aw - ful

fate! At last our cup is filled with joy Our fears have passed a -

way, The Gods de - cree, That on - ly he, Shall rule o'er us al-

way, The Gods de - cree that on - ly he, Shall rule o'er us al-

way The Gods de - cree that on - ly

cresc.

he, Shall rule o'er us al way!

molto cresc.

SOP. & ALTO.

TENOR.

Now BASS.

O - ver death it - self vic - tor - ious, Home he comes in
 O - ver death it - self vic - tor - ious, Home he comes in

tri-umph glorious, Long may he reign! Long may he reign!
 tri-umph glorious, Long may he reign! Long may he reign!

Bow each hum - ble head be - fore him, Let us show that we a - dore him!
 Bow each hum - ble head be - fore him, Let us show that we a - dore him!

Long may he reign!
Long may he reign!
Over death it - self vic - tor - ious
Home he comes in tri - umph glo - rious,

Him whom we love, we be - hold a - gain.
Bow each hum - ble head be - fore him, Let us show that we a dore him!

Him whom we love, we be - hold a - gain.
Bow each hum - ble head be - fore him, Let us show that we a dore him!

Long may he reign!
Long may he reign!
Over death it - self vic - tor - ious
Home he comes in tri - umph glo - rious,

Long may he reign!
Long may he reign!
Over death it - self vic - tor - ious
Home he comes in tri - umph glo - rious,

Hail to our ruler and Long may he reign! _____
 Bow each humble head before him, Long may he reign! _____

Moderato. MOGUL.
 Our sub - jects

dear, We give you heart-y greeting, But rise, we would ad-dress you face to

Cello.

p rit.

Allegro.

face.

Ex - pe - ri - en - ces we have had which we deem most a - tro - cious! We
We looked at him! He looked at us! His feelings seemed quite tor - rid, His
We lived on berries, roots and herbs With now and then a rab - bit, But

met with - in the first short hour, a ti - ger most fe - ro - cious! That
pol - ished teeth pro - trud - ed thus, A sight dis-tinct - ly hor - rid! The
climb - ing trees be - came with us a pret - ty con - stan - t ha - bit! As

roy - al Bengal strip - ed beast was grinning when we spied him So
way - he growled and tore - up turf Proved that a meal he need - ed But
war - it-self could not be worse Than life a - mong those branches We

MUGGS.

Oh
Oh
Oh

we shinned up a friend-ly tree And therewith scorn de - fied him.
he was hun - gry, we were not, We stayed as long as he did.
slipped a-way and here we are, Re - solved to take our chances.

My, my, my! oh me, me, me! Fate tried to do her worst Sup -
My, my, my! oh me, me, me! Sup - pose that Ben - gal beast Had
My, my, my! oh me, me, me! When he slipped from that limb To

pose in run - ning for that tree the ti - ger got there first?
had a lunch and could af - ford To wait there for a feast?
take a chance, sup - pose that beast had like - wise tak - en him?

p

Oh
Oh
Oh

Oh
Oh
Oh

rit.

f



My, my, my! Oh me, me, me! Fate tried to do her worst Sup -
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal beast Had
 My, my, my! Oh me, me, me! When he slipped from that limb To

My, my, my! Oh me, me, me! Fate tried to do her worst Sup -
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal beast Had
 My, my, my! Oh me, me, me! When he slipped from that limb To

pose in run-ning for that tree The ti - ger got there first? first?
 had a lunch and could af - ford To wait there for a feast? feast?
 take a chance sup - pose that beast had likewise tak-en him! him!

pose in run-ning for that tree The ti - ger got there first? first?
 had a lunch and could af - ford To wait there for a feast? feast?
 take a chance sup - pose that beast had likewise tak-en him! him!

rit.

D.S.

rit.

D.S.

BALDWIN.

I heart - i - ly con grat-u-late you

f

p

on your safe re - turn, And e - qual-ly your peo - ple great and

small. The rul - er who suc - ceed-ed you in -

We heart - i - ly con-grat - u - late.

We heart - i - ly con-grat - u - late.

dig - nant-ly we spurn, For you're the on - ly Mo-gul af - ter all.

MOGUL.

ad lib

Who

Yes you're the on - ly Mo - gul af - ter all, af - ter all.
 Yes you're the on - ly Mo - gul af - ter all, af - ter all.

rit.

ques - tions that? Of course we are! Who doubts our stat - us roy'l! To
p

rit.

e - ven hint at such a thing would base-ly be dis - loy'l My

rit.

Moderato.

an - ces - tors came from the sun, ev - ry one Rep - re -
 sent - ing the gods up - on earth _____ And that is the rea - son this
 throne is my own, Say - ing noth-ing of per - son - al worth. _____ I
 al - ways do just what I please, _____ No one has ob - jec - ted so

rit.

far! As a man up to snuff, I'll ad - mit I'm a bluff, But as

Mon - arch I'm way a - bove par! I am

proud to state That I think I'm great as a ruler both good and

wise! For I claim this earth By the right of birth, And a

mort-gage up-on the skies! — If it wer'n't for me where would

you folks be? Oh, this life would in - deed be dull. — There are

plen-ty of kings and dukes and things But there's on-ly one Grand Mo-gul.

We are
We are

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proud to state That we think him great As a
 proud to state That we think him great As a
 ruler both good and wise, For he claims this earth By the
 ruler both good and wise, For he claims this earth By the
 right of birth And a mort - gage up - on the skies! If it
 right of birth And a mort - gage up - on the skies! If it

The musical score consists of six staves. The top two staves are for the Soprano and Alto voices, which sing the primary lyrics. The bottom two staves are for the Bass voice, which provides harmonic support. The piano part is represented by the bottom two staves, with bass notes supporting the bass line and treble notes supporting the soprano and alto lines. The music is in common time, and the key signature is G major.

wernt for him we would fare quite slim Ah this
 wernt for him we would fare quite slim Ah this
 life would in deed be dull There are plen - ty of Kings and
 life would in deed be dull There are plen - ty of Kings and
 dukes and things, But there's on - ly one Grand Mo - gul
 dukes and things, But there's on - ly one Grand Mo - gul
molto rit.

Allegro.

MOGUL.

What's this that meets our start-led

BARKER.

sight? Is this a dream? See we a-right?

don't know who and what you are, Or what you want to

do, But still I'm not par-tic-u-lar, So

here's the same to you.

MOGUL.

Our robe of state, our crown, our

throne, — Who dares u-surp them thus? For this your

life shall quick a-tone. What mean you, an-swer.

Musical score for Mogul and Barker. The score consists of two staves of music. The top staff is for the voice and piano, and the bottom staff is for the piano alone. The music is in common time, with various key changes indicated by sharps and flats. The vocal part includes lyrics such as "here's the same to you.", "MOGUL.", "Our robe of state, our crown, our", "throne, — Who dares u-surp them thus? For this your", and "life shall quick a-tone. What mean you, an-swer.". The piano part provides harmonic support with chords and bass lines. Dynamic markings like forte (f), piano (p), and ritardando (rit.) are used throughout the piece.

Moderato grazioso.

BARKER.

See here my friend! Dont

us!

Musical score for Barker. The score consists of two staves of music. The top staff is for the voice and piano, and the bottom staff is for the piano alone. The music is in common time, with various key changes indicated by sharps and flats. The vocal part includes lyrics such as "See here my friend! Dont" and "us!". The piano part provides harmonic support with chords and bass lines. Dynamic markings like forte (f), piano (p), and ritardando (rit.) are used throughout the piece.

get too gay! Sub-side and don't butt in this way! 'Round here I'm ev'-ry-

thing there is! So fade a-way! I know my biz!

MOGUL.

Allegro.

rest him!

Ar-rest him! Ar-rest him! Down with the traitor

Ar-rest him! Ar-rest him! Down with the traitor

Allegro.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, and the piano part is in common time.

Vocal Parts:

- Soprano:** "bold!" (repeated twice), "Be - head him!"
- Alto:** "bold!" (repeated twice), "Be - head him, be -"
- Bass:** "bold!" (repeated twice), "Be - head him, be -"

Piano Part:

- Common time, 4 flats.
- Key signature changes to 4 sharps at the end of the section.
- Harmonies include chords of C major, G major, and D major.

BARKER.

Continuation of the musical score for three voices and piano.

Vocal Parts:

- Soprano:** "head him! Soon shall his fate be told."
- Alto:** "head him! Soon shall his fate be told."
- Bass:** "head him! Soon shall his fate be told."

Piano Part:

- Common time, 4 sharps.
- Harmonies include chords of A major, E major, and B major.
- Dynamic marking: *p* (pianissimo) at the end of the section.

Allegretto.

chap, be - fore you go too far, Just tell me who the
 deuce you are, MOGUL Well, so are we, give
 We are the might-y Mo - gul grand

us good hand. BALDWIN & MUGGS.
 'Tis time for ret - ri - bu - tion grim, Give
 > cresc.

rit.
 us your leave to deal with him!

Allegretto marcato.

Scrub! scrub! scrub! You can bet all your worth you're a

mf

dub, You're the sil-li-est ass that the world ev-er knew For you

do what ev'-ry one tells you to do. Now you've got just what was

com-ing to you, So— scrub! scrub! scrub! scrub!

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the
 Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the
 Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one
 sil - li - est ass that the world ev - er knew, For you do what ev' - ry one
 sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

LOLA ENTERS.

A musical score for four voices, likely a cappella, featuring four staves of music with lyrics. The lyrics are identical across all four staves: "tells you to do. Now you've got just what was coming to you So scrub! scrub!". The music consists of quarter notes and eighth notes, primarily in common time. The first three staves are in treble clef, while the fourth staff is in bass clef. Measure lines divide the music into measures, and arrows above the notes indicate a specific performance technique or rhythm.

molto cresc.

Allegro.

scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub!

Allegro.

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 consists of six eighth-note chords. Measure 12 begins with a dynamic ff and continues with a series of eighth-note chords.

LOLA. *f*

For shame, for shame! Have you for - got The

loy - alty you owe? If you are faithless I am

not, How dare you treat him so?

LOLA.

A sim-ple girlwhoseheart is

MOGUL.

What meansthis,woman,who are you? _____

rit. *dolcissimo.*

Andante molto espressivo.

p

true Be - hold the great - est one of earth! No

Be - hold the great - est one of

Mon - arch ranks a - bove him For weal or woe his

earth! No Mon - arch ranks a - bove - him For weal - or

fate I'll share, Be - cause, be - cause I love him!
 woe,
 Be - cause, be - cause she loves him!

hold the great - est one of earth, No Mon - arch ranks a - bove him
 Be - hold the great - est one of earth, No Mon - arch ranks a - bove him

weal or woe his fate I'll share, be - cause, be - cause I love him!

For weal or woe she'll share,
Be-cause she loves him!

For weal or woe she'll share,
Be-cause she loves him!

Allegro.

MOGUL.

An-other trai - tor in my

ff p

camp Ye Gods this goes too far! An -

ob - ject les - son on the spot shall

Spoken Seize them.
teach them who we are.

ad lib. rit.
Speak if you have any-thing to say Before we si - lence you, for

Allegretto. BARKER.
aye! Thanks aw - ful - ly I

MOGUL.

rath - er think I'd like a fare - well good stiff drink. The

word it-self cuts short that plea! Pre-prepare! Now ready! One!

Andantino.

MOGUL.

RUTH off stage.
Ahl
lunga.

What

molto espress.

voice from heav'n sa - lutes our ear, No an - gel ev - er sang so

dolce.

clear! What beau-ty, what an - gel - ic grace! What

{

espress.

love - li - ness illumest her facel Fair la - dy who - so - e'er thou

{

art! Know thou hast won our roy - al heart. —

{

What

{

What beau - ty what an - gel - ic
 What beau - ty what an - gel - ic
 beau - ty what an - gel - ic grace! What

MOGUL.

Lift

grace, What love - li - ness il - lumines her
 grace, What love - li - ness il - lumines her
 love - li - ness il - lumines her face, Lift

once a - gain that match - less voice, _____ And

face, Lift once a - gain that match - less

face, Lift once a - gain that match - less

once a - gain that match - less voice, _____

bid our wak - ings souls re - joice!

voice.

voice.

Allegretto grazioso.
RUTH.

The musical score consists of four staves of music in 2/4 time, key signature of two sharps, and dynamic markings including *p* (piano) and *>* (slur). The lyrics are as follows:

The mon-arch whom I glad-ly serve is a ro guish lit - tle
 chap, You can-not find the realm he rules on an - y print - ed
 map, He has a ti - ny pair of wings, a bow and ar - row
 small, He wears a suit of rib-bon, but no tai - lor clothes at

all. His throne is made of hu - man hearts, His crown of gold - en

curls, His laugh is sweet-est mus - ie And his smiles are set with

pearls. He speaks the language of the eyes, Con - trols all earthly

things, His pal - ace roofs the arching skies, Dan Cu - pid King of

*Tempo di Valse.**a tempo.*

King! Love, Ah, love is a monarch whom all o -

ff rit.

bey. Life he rules with com-plete and re - sist - less

sway! Soon or late he will whisper this mes - sage

true, Claim your own my sweetheart for I love you!

LOLA & DOLLY with Soprano.

Fuzz. with Alto. Love, ah, love is a monarch whom all
 Muggs with Tenors.

BALDWIN, BARKER, MOGUL with Basses. Love, ah, love is a monarch whom all

o - bey - Life he rules with com.
 o - bey - Life he rules with com -

plete and re - sist - less sway Soon
 plete and re - sist - less sway Soon
 with re - sist-less sway

or late he will whisper this mes sage true,

or late he will whisper this mes sage true,

this message true

Claim your own my sweetheart for I love

Claim your own my sweetheart for I love

you. *p* Can it be that our Monarch his

you. *p* Can it be that our Monarch his

ff *p*

heart has lost com - plete - ly to her, It is
 heart has lost com - plete - ly to her, It is
 heart has lost com - plete - ly to her, It is

p

ff *p.*

love whom all monarchs and sub-jects must ev - er o - bey, The wis - est
 love whom all monarchs and sub-jects must ev - er o - bey, The wis - est

men have al - ways found, It's love that makes the world go 'round, It's
 men have al - ways found, It's love that makes the world go 'round, It's

RUTH.

Ah _____

love that makes the world go 'round !

love that makes the world go 'round !

rit.

fff

Love, ah, Love we must all o - bey Ah

Love, ah, Love is a monarch whom all o - bey

Love, ah, Love is a monarch whom all o - bey

fff

whom all o - bey

fff

Life he rules _____ with re-sist - less sway. Ah -
 Life he rules with complete and re-sist - less sway -
 Life he rules with complete and re-sist - less sway.
 with re-sist-less sway

Soon or late he will whisper this mes - sage true
 Soon or late he will whisper this mes - sage true
 whis-per message true

Ah I love you. *ad lib.*

Claim your own my sweetheart for I love you.

Claim your own my sweetheart for I love you.

[The vocal parts are followed by a section of piano chords. The piano part includes a dynamic instruction 'v' at the beginning of each measure.]

3059
NO 13.

The Good Old Fashioned Way.

Barker.

Allegretto.

BARKER

Piano.

years a - go when an - y one felt an - y pain or ache, A
 years a - go when - eer a man would con - fis - cate a kiss, The

sin - gle dose of cas - tor oil was all he used to take. A
 on - ly thing he had to do was to find a will - ing miss. But

rem - e - dy which nev - er failed, for in a sin - gle
 now a days the sci - en - tist most firm ~ ly will in -

night, The pain en - tire - ly dis - ap - peared and
 sist, The lips must first be ster - il - ized be -

ev - 'ry - thing was right. But there's an - oth - er
 fore they can be kissed. He makes her use a

meth - od, which is oft - en tried of late ; They
 tooth paste of the Proph - e - lac - tic kind, Then he

say ap - pen - di - ci - tis! and well have to op - er -
has her chew a lem - on so she won't be al - ka -

ate! Then af - ter they have cut and carved the
line. And last - ly through a rub - ber mask he

doc - tors all de - cide. The cli - nic was suc -
breathes en - dear - ing terms, To guard a - gainst ba -

cess - ful but of course, the pa - tient died. That's the
ciu - li, and a thou - sand oth - er germs. That's the

sci - en - tif - ic meth - od, and of course, it must be right, For
 sci - en - tif - ic meth - od, and of course, it must be right, For

sci - ence is the watch-word of the day! But it's
 sci - ence is the watch-word of the day! But there's

much more be - a - tif - ic to re - main un sci - en - tif - ic, And I
 noth - ing that en - tran - ces like the fun of tak - ing chan - ces, And I

much pre - fer the good old fash - ioned way.
 rath - er like the good old fash - ioned way. > >
 D.C.

Not For A Day.

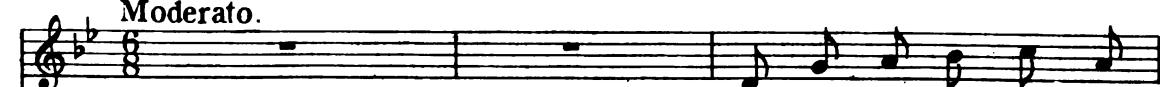
3556

No 14.

Ruth.

Moderato.

RUTH.



Sweetheart, each hour seems an
Though you are far, far a -

Piano.



age, _____
way, _____ Till once a - gain we shall meet;
Still your dear face I can see;



Life is so drear - y With wait - ing I'm wear - y, My
Dream - ing or wak - ing, Be - yond all mis - tak - ing, Your



life I would lay at your feet!
With my whole heart and my
voice, sweet-heart mine, calls to me.
Love such as ours can - not

soul Glad - ly your slave I would be!
die! Hearts such as ours must be true,

Lov - ing you on - ly Dea - rie I'm lone - ly,
Faith - ful for - ev - er, Doubt - ing me nev - er,

come back, my dar - ling, to me.
Love me as I shall love you.

Molto express.

Love, oh, my sweet-heart, is not for a day,

Mine shall en-dure, through the world pass a-way!

Till time shall sink in-to e-ter-ni-ty,

Know that as true as the stars I'll be!

Heart of my soul, though the seas may di - vide,

Still in my thoughts I am close by your side;

Would I might whis - per this mes' - sage to you,

molto rit.

Love me, Be-lieve me, Be true! ——————

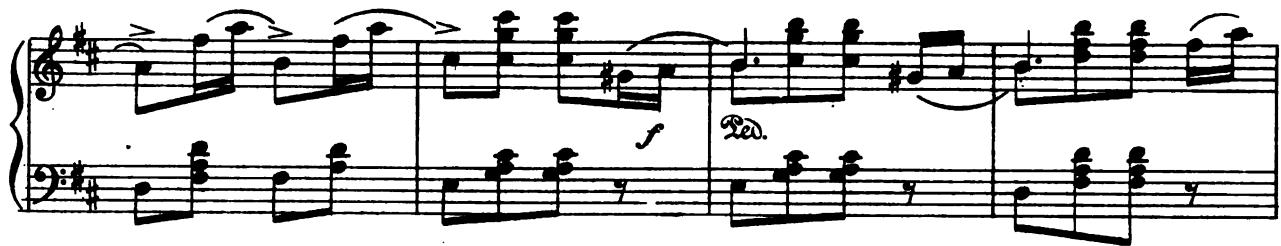
Entrance to Drill.

Nº 15.

Tempo di marcia pomposo.

Piano.

Polka.

*Grazioso.*

Tempo di schottische.

No. 16.

Finale III.

Tempo di Valse.

Love, ah, Love _____

Love, ah, Love is a

Love, ah, Love is a

Tempo di Valse.

— we must all o - bey, Ah

mon - arch whom all o - bey,

mon - arch whom all o - bey,

whom all o - bey,

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Life he rules with re - sist - less

Life he rules with com - plete and re - sist - less

Life he rules with com - plete and re - sist - less

sway. Ah, Ah,

sway. Soon or late he will whisper this

sway. Soon or late he will whisper this

with re - sist - less sway.

Ah,
 mes sage true, Claim your
 mes sage true, Claim your
 whis-per mes-sage true,

 Ah, I love you.
 own my sweet-heart for I love you.
 own my sweet-heart for I love you.

Come and nes - tie close - ly by my side, Tell me you are all my
 Come and nes - tie close - ly by my side, Tell me you are all my

p

own! Friend - ly shades of night your blush - es hide!
 own! Friend - ly shades of night your blush - es hide!

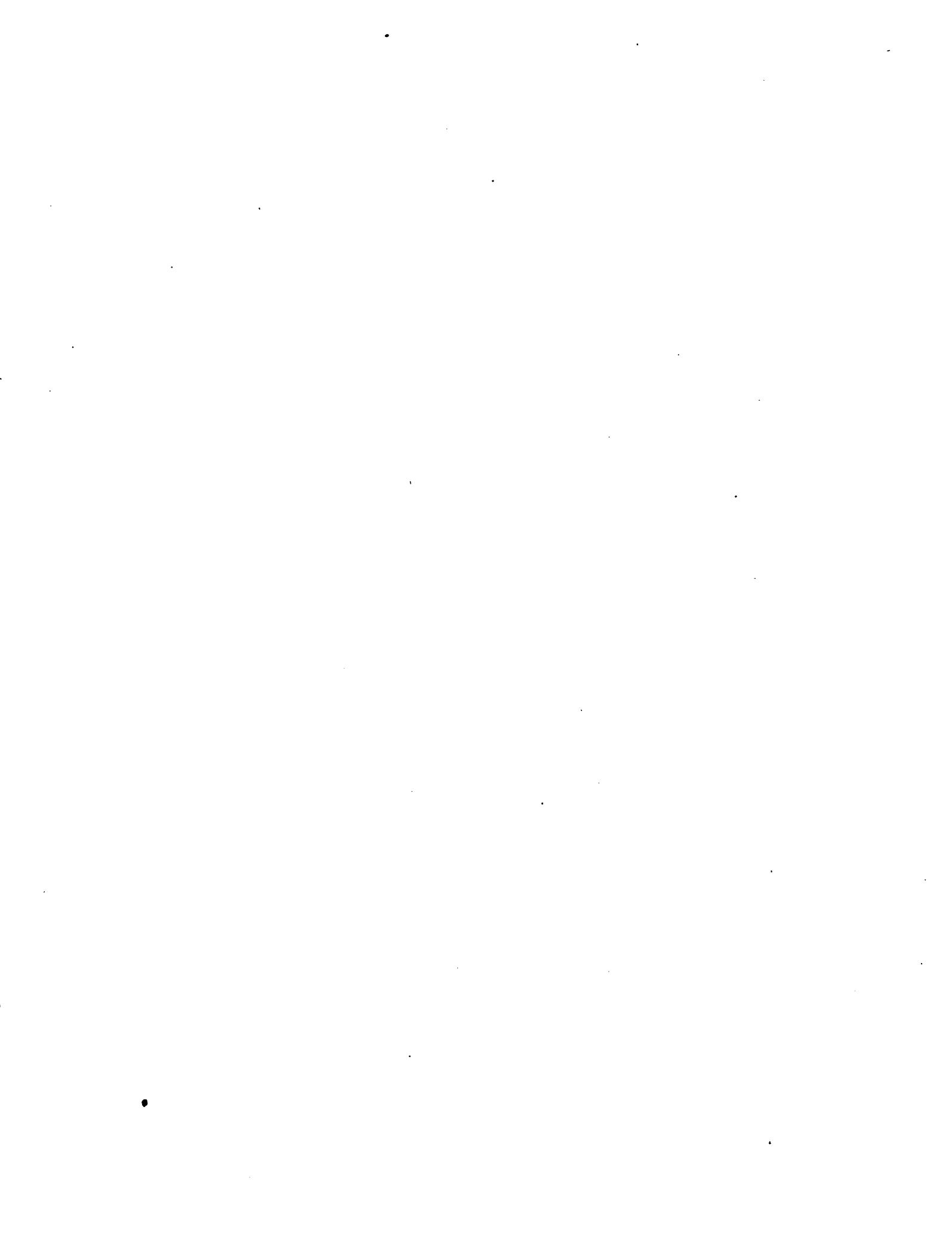
Leave me not to pine a - lone. Let me fold you fond . ly
 Leave me not to pine a - lone. Let me fold you fond . ly

in my arms, Let me steal a kiss or
 in my arms, Let me steal a kiss or

two! Nes - tle, nes - tle close - ly
 two! Nes - tle, nes - tle close - ly

by my side, For I love you.
 by my side, For I love you.

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2





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